

Future Exhibitions
Gunther Domenig

March 21-April 25
From Graz, Austria

Future Systems

May 1-June 6
From London

Conference
ECO-TEC

International Forum
June 1992
at MORSIGLIA, CORSICA, FRANCE

ECO-TEC International Forum is a two weeks annual conference comprised of panel discussions, workshops and exhibition of proposals by the attending artists and architects on the symbiosis of ecology and technology for the transformation of the New European Landscape.

The Purpose of this forum in the town of Morsiglia on the island of Corsica is to explore current as well as potentially new technological and ecological questions arising from the existing imbalances and unresolved oppositions in the micro-macro European environment. More precisely, the intent of the ECO-TEC International Forum is to investigate within the discourse of the poetic and plastic arts, as well as through the medium of architecture and advanced high and low technology, the possibilities of an ecologically and socially balanced newly unified Europe.

The program will begin with 3 days of panel discussions with leading thinkers and professionals from Europe and the United States who are currently developing advanced proposals in natural and artificial environments. A full week will be spent on workshops and preparation for the exhibition, born out of materials from the discussions and in situ works by the attending artists and architects. Each workshop will be headed by a critic from the panel. This conference is open to the general public. Participants will be accommodated at the Couvent de l'Annonciation in Morsiglia. For detailed information please contact Storefront at 212-431-5795.

Project Director: Amerigo Marras
Organized by: STOREFRONT for Art and Architecture, New York (in collaboration with Association Universitaire Strasbourg, Association Pour La Conservation et la Valorisation du Patrimoine de Morsiglia, Pietre Scritte, Bastia and Universite De Corse).

Grants
Independent Projects
New York State Council on the Arts

Deadline: March 1

The Architecture, Planning and Design Program of the New York State Council on the Arts offers project grants for architects, designers and scholars through its Independent Projects category. Grants of up to \$10,000 will be available to realize specific projects which advance the field and contribute to the public's understanding of the designed environment; for example, development of design prototypes, historical studies of building types, or explorations of new technology for the design fields. The program is particularly interested in innovative ideas being explored outside of traditional practice. Individuals whose work is not broadly known are encouraged to apply. Deadline is March 1, 1992. For further information, please contact Anne Van Ingen or Deborah Norden at 212-387-7013.

PUBLICATIONS
Reports #1

\$3 newspaper

TOURISM: suitCase STUDIES:
Diller + Scofidio
GAZEBOs AND SATELLITE DISHES:
Alastair Gordon
CORTEX: Neil Denari
GEDENKBIBLIOTHEK PROJECT:
Karen Van Lengen
A MANTLE OF INVISIBILITY: Dan Hoffman
DEVINE RESIDENCE: Dagmar Richter
BRIDGES/BISECTION/PRINT:
C. Shayne O'Neill
SUPER PIER '90-1: Teeg Nishimoto
TAPED AUTOMOBILE: Jesse Goode
REVIVAL FIELD: Mel Chin
SIMULTANEOUS SPACE:
Linda Lindroth and Craig Newick
PROPOSAL FOR THREE MILE ISLAND HISTORIC
NUCLEAR PARK: Jay Critchley
NOMADIC ARCHITECTURE/TOYO ITO:
A book review by Dennis L. Dollens
DOINGS OUT WEST: Julie Silliman

Reports #2/#3
Double Issue

\$6 newspaper

IMRE MAKOVECS AND THE VISEGRAD CAMP:
Tamas Nagy
SPLINTER:
Ken Hayes/Barry Isenor/Kika Thorne
INDEX: Uli Exner/Werner Gronwald/
Oren Lieberman/Sigrun Misa
HET APOLLOHUIS/1980-1990: Janny Donker
VENTURI AND THE PRINCE: M.C. Spanner
TWO ROADS TO NATURE: Kaarin Taipale
40: Karl Christiansen
THE CARTOON REGULATORS: Brian Boigon
KRONPRINZENBRUCK: Peter Wilson
POLISCAR: Krzysztof Wodiczko
NOTATIONS ON THE SUBLIME: Arie Graafland
Airport Hotel Schiphol:
Floris Alkemade/Winy Maas
Media Lab Amsterdam: Jacob Van Rijs
Cathedral on the Highway: Lars Zwart
Mediatheatre:
Walter Van Dijk/Mark Linnemann
Passantenverblif:
Arie Graafland/Mark Linnemann

Front #4

Reports of Explorations and Surveys of
the Thirty Fifth Parallel
A Project by Dan Hoffman

Published in conjunction of his exhibition of "Architecture in an Inverted Field," in 1990

21 pp. 19 illustrations. \$8 paper

Front #3

Project DMZ

Proposals by architects and artists for objects, events and strategies to be placed or to occur within the demilitarized zone in Korea, and an examination of critical and hidden issues that surround the division and re-unification of the nation. A catalogue of the project and its exhibition in 1988, with essays by Frederick Ted Castle, Ken Saylor and Kyong Park.

64 pp. 60 illustrations. \$8 paper

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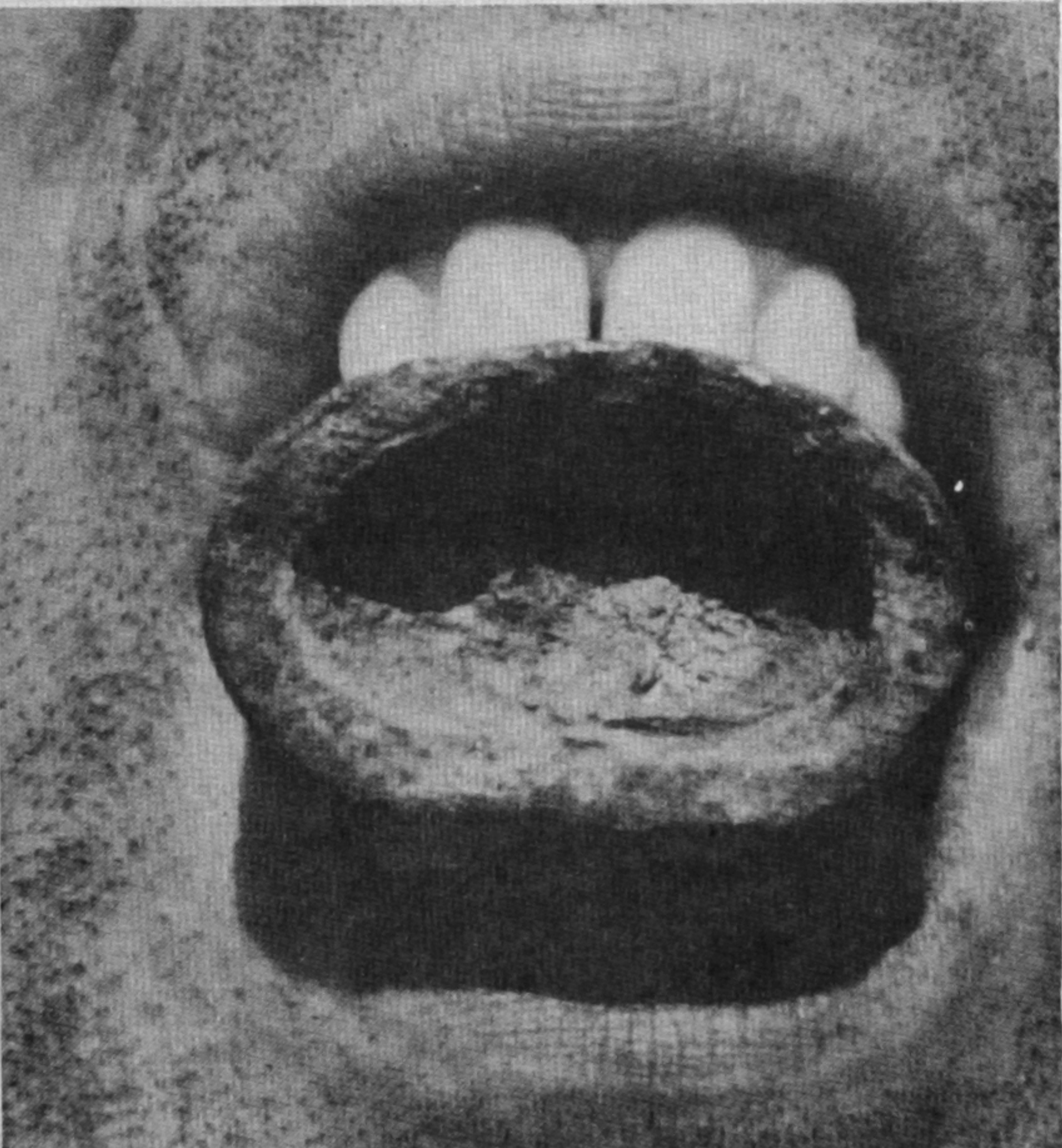
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Terrence Van Elslander with Frank Fantauzzi
MOUTH + OBJECTS, 1990



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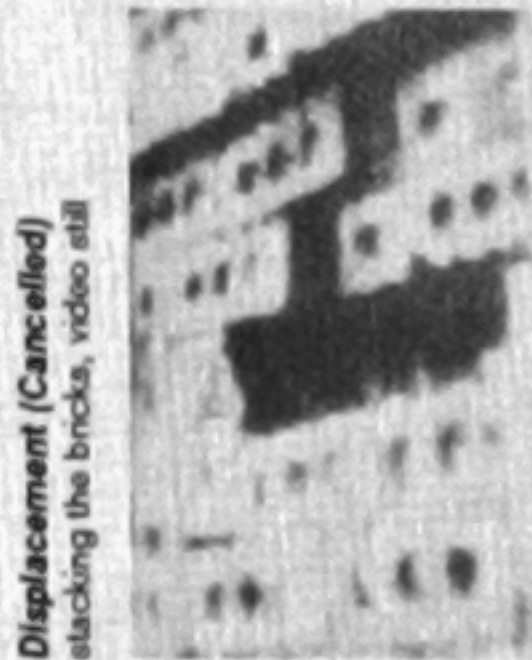
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UNPROJECTED HABIT

James Keyden Cathcart, Frank Fantauzzi, Terrence Van Elslander

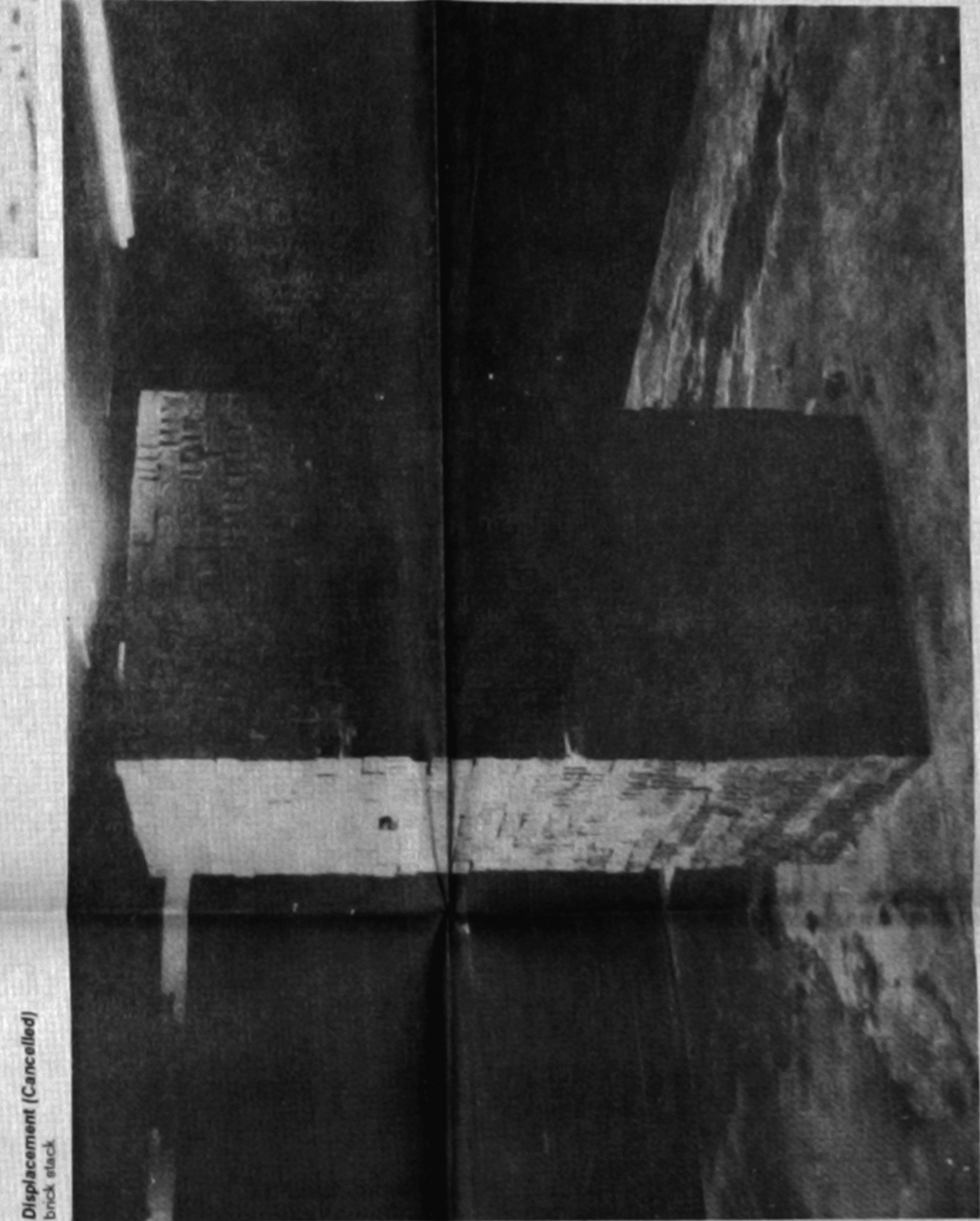
Displacement (Cancelled)

James Keyden Cathcart
Frank Fantauzzi
Terrence Van Elslander
at School of Architecture, Carleton University,
Ottawa, Canada, 1989



Displacement (Cancelled)
removing the bricks, video still

*The project was not an object but an action. A prolonged meditation on the act of building. . . .
Martin Tite
Our desire in this project was to work with the school building as directly as possible. After our initial inspection of the school, what struck us as most problematic was the existence of a non-structural, but massive (10' high x 16' wide), set of brick arches crammed between two structural columns. The building is a cast-in place concrete structure designed in early seventies. The set of arches was erected by students in the late seventies. At that time, the unauthorized arches created a furor in the institution, charges of dishonesty, disrespect and absurdity were hurled in every direction. It seemed certain that the arches would be removed. However, the arches remained. It was clear to us that these arches imposed an arithmetic condition on the thought of the school. Not only were the arches blocking what were originally a well formed, well lit space, but they were also blocking something else - or rather, they supported something else. The arches had become symbolic of historical tradition and craft. Yet they were only substitutes. They concealed the lack of these aspects in current architectural production. This form, by allowing itself to be possessed as a sign by the institution, allowed a guilt free immersion into a self-absorbed pluralism which considered itself avant garde. This was a school ruled by a post modern substitute.
Our project as carried out was simple. First we disengaged the material, the bricks, from their traditional duties by dismantling the arches. The bricks were cleaned and then reformed into a mass measuring 4' x 4' x 3/8' x 8' high. This labour took three days.
The administration's first response was that of having been cheated. They felt that we had done nothing, and that our work lacked significance. This was almost the case. By eliminating the mytho-poetic content of the arches, we had created a void. Our lack of willingness to signify, or to sanction significance in our work, offended the institution. They were horrified at the prospect of unnamable and uncomsumable work. We had evaporated a volatile myth, and offered in its place a mute presence which could not be reproduced or communicated.
In the end the institution cancelled the exhibition of our work. It chose to conceal our presence, and thereby maintain its task of mythological obfuscation unchanged.



Displacement (Cancelled)
brick stack



Displacement (Cancelled)
removing the mortar
Displacement (Cancelled)
direction
Displacement (Cancelled)
existing arches prior to the demolition
Displacement (Cancelled)
brick stack

FEBRUARY 8-MARCH 14, 1992
Gallery Hours: Tuesday-Saturday 12-6pm
Opening Reception: February 8, Saturday, 6-8pm

We state from the beginning that the hand that feeds us is a thoroughly conservative strategy coopted by institutions to mask their true nature. We understand the institution in an active-verbal sense as that compensation which attempts to conceal loss and fix (ie. halt) the essential ephemerality of space, and of all bodies, in time. The work of institutions is to maintain a gauze of belief in the active body of thought; to first and foremost eliminate subversive thought and to maintain an illusion of effectual work.
Culture is allowed unlimited access to projection on the condition that it does not question the present. Hence the utopia with which it purposely enfeeblies its thought and action. Our work, does not project, but rather rejects. This rejection is dangerous, and must be denied if the process of psychic colonization and institutional comfort is to be maintained.

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Still

James Keyden Cathcart
Frank Fantauzzi
Terrence Van Elslander

An installation at Cranbrook Academy of Art,
Bloomfield Hills, Michigan, 1990

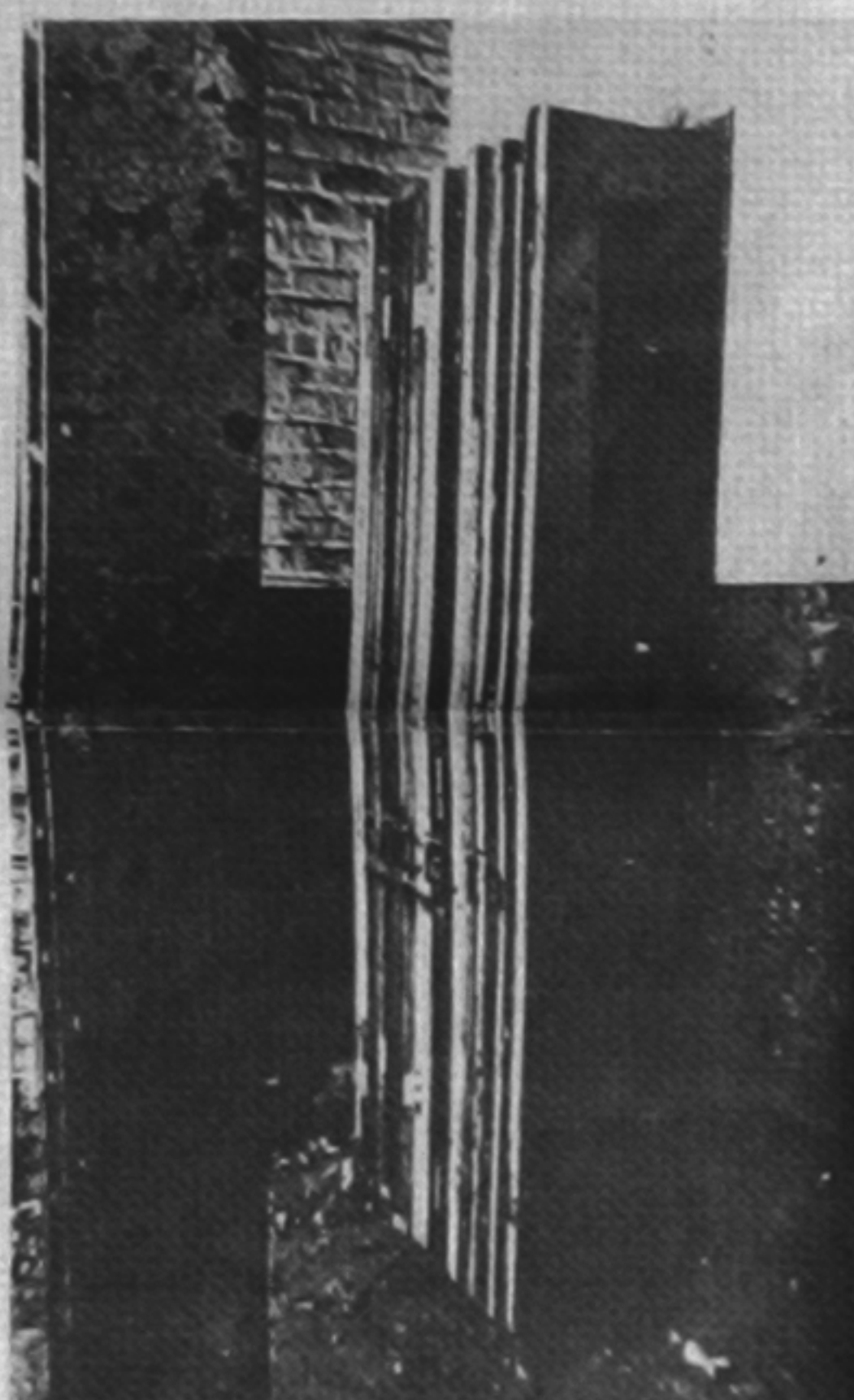
Still

... If there were a way to open the cranium and have the skull bone fall downward, that would be this piece - a cranium exposed by a masonry drill bit, sparks flying, the brain exposed to air. Or may be I'm seduced by the metaphors of up and down and buildings as bodies. The attic is necessarily the brain - that's why bats live there. This time it's not so clear because the skull opens out where the jaw really should be; the flapper. A huge parade float - necessarily the image when we speak of building as body...

... Let's say a spot of time, confluence of material and men and me which could make this thing the center of some discussion. I insist it is somewhere in how we think or remember, how much is lost to view and how much there is to see, the tension between the two. So simply simple, beyond beneath choreography because there is no repetition in the moment. Only a single opening, transformation, a ceiling become a wall, a thought become an obstacle, or the reverse, a once concealed sign seen. Enough...

Harrah Frost

Wasserstrom Warehouse project: cancelled threshold
18 doors



Wasserstrom Warehouse project:
cancelled threshold

Frank Fantauzzi

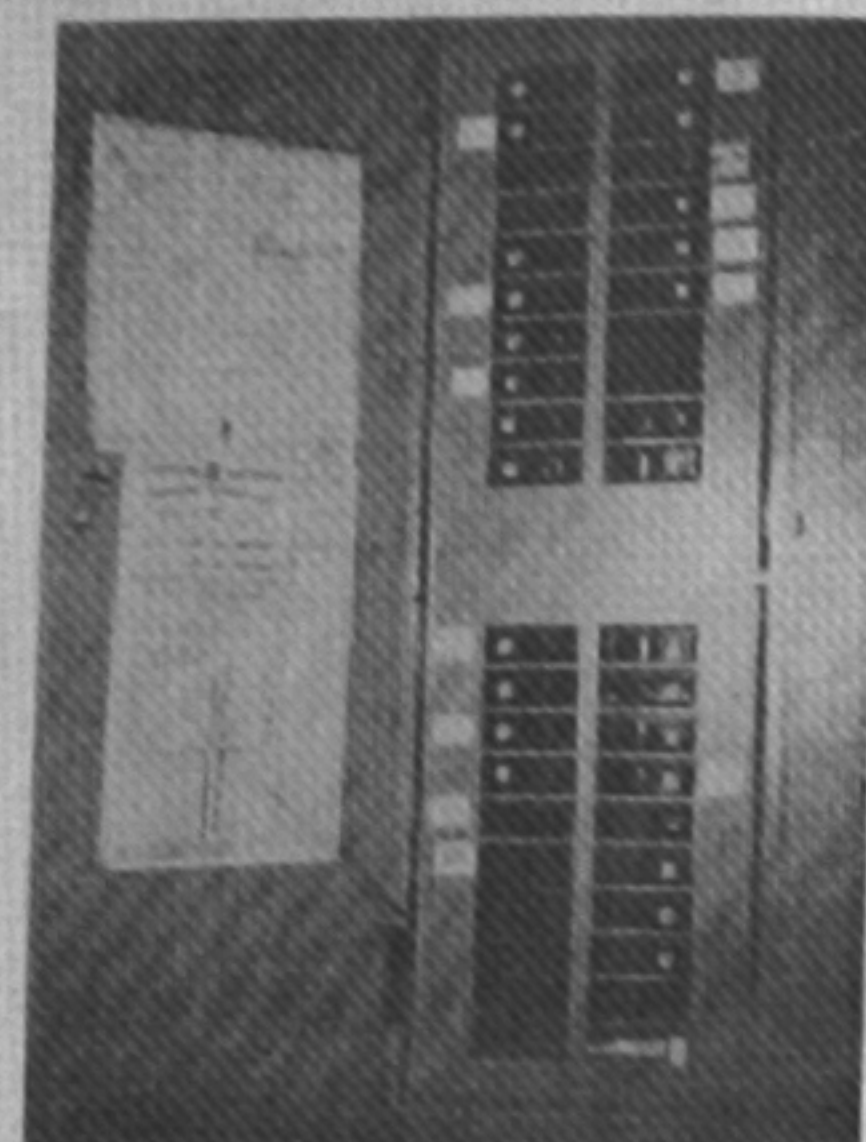
Columbus, Ohio, 1991

Recovered Histories

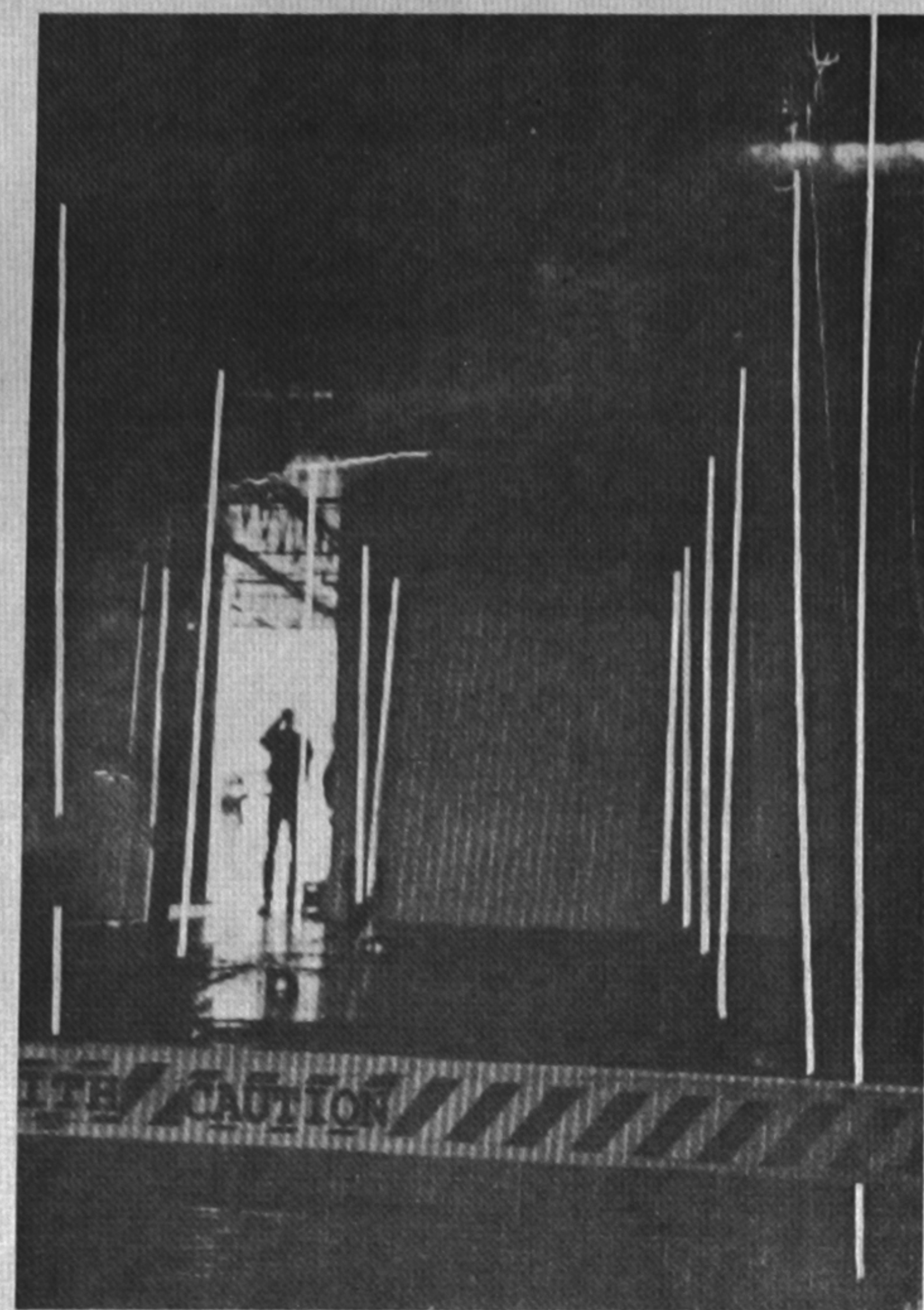
The problem with architecture lies in the creation of the object. To evade this problem, architecture increasingly looks for justification outside itself, and most often, it looks to history (more accurately historicism) for legitimization of its products. Characteristically enough, architecture appropriates only the form of history. The (assumed) authority of history allows architecture (and all other power seeking enterprises) to solve the twin problems of how and why to make an object, and what and why the object means. Most importantly, it does not question the historian's construction of history and its relationship to authority. This work subverts this appeal to authority by taking the position that a building is not in stasis. This work, as in previous projects, seeks to extend latent processes and structures in the building. By doing so, it places architectural meaning in memory, not in history.

Histories (of the building) are surfaced and hidden. This parallels the act of remembrance itself - the effort to construct the memory effaces the actual occurrence. We erase as we go, and this implication in the erasure of reality causes, on the psychological level, an anxiety and desire for verification. Culture wants instant history. To place the significance of architecture in memory is to place architecture in an essentially problematic condition. It creates an architecture which has no use value to power, authority, or capital. It creates an architecture.

Terrence Van Elslander



resistance: 23.738 ohms
the circuit breaker



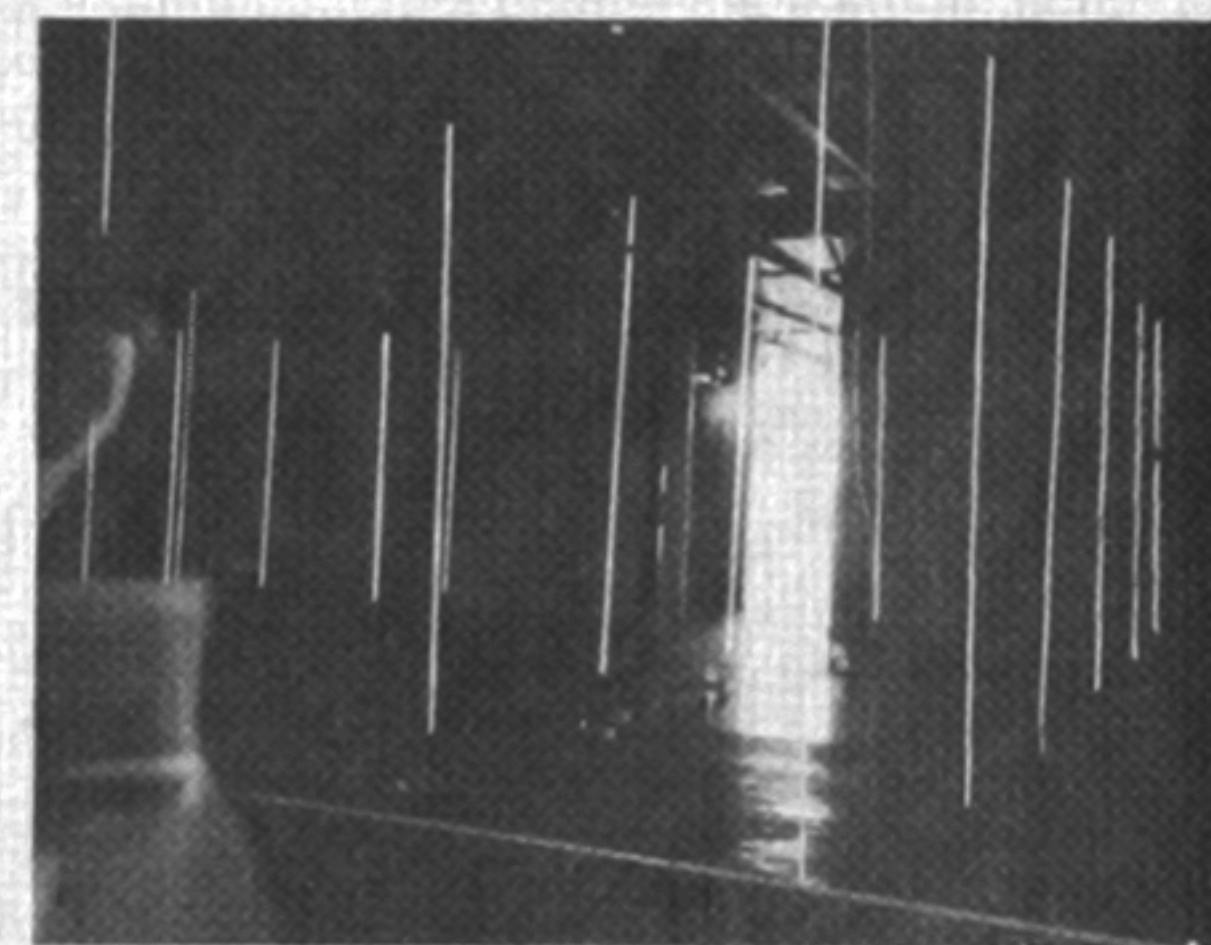
resistance: 23.738 ohms
installation view

resistance: 23.738 ohms

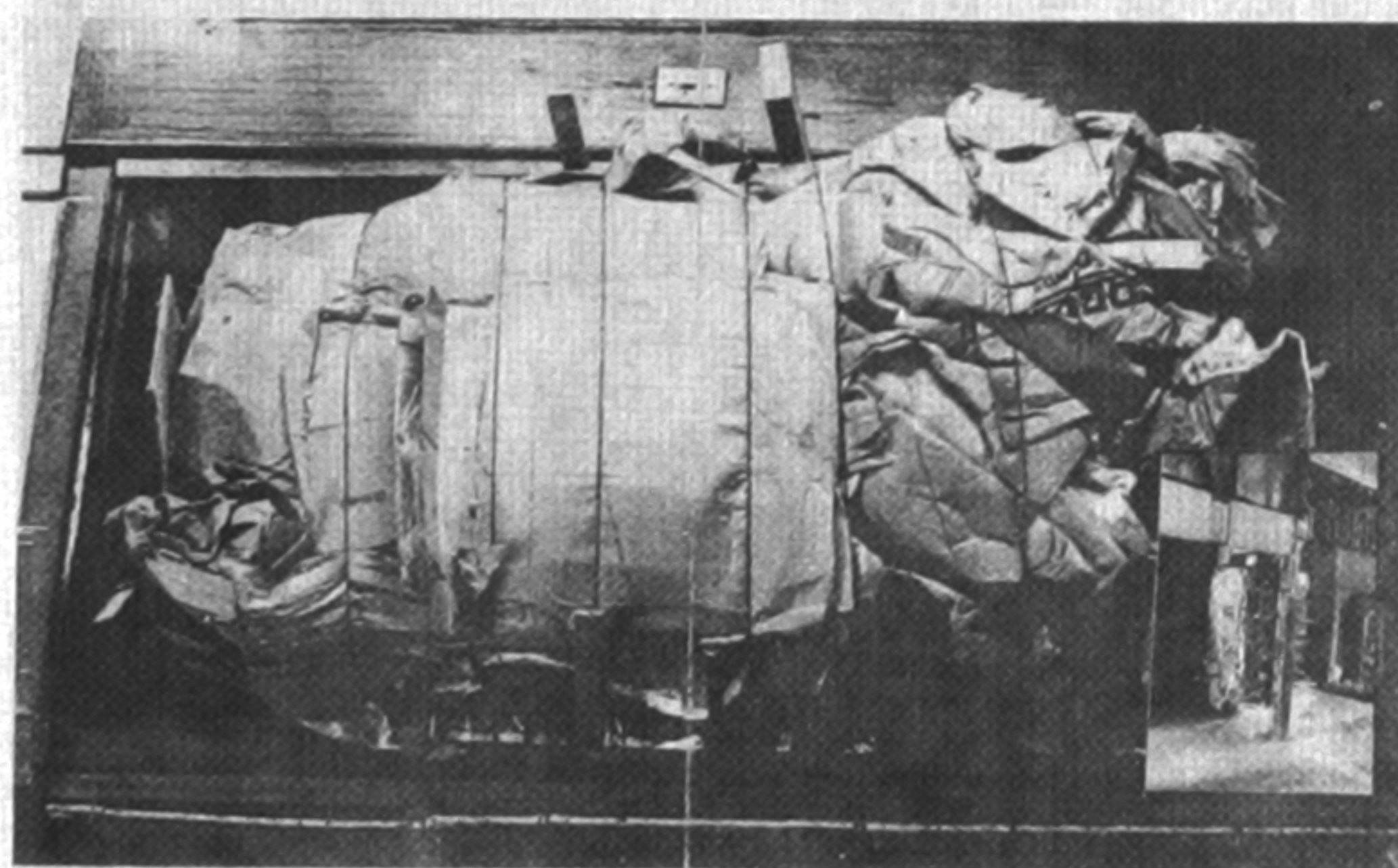
James Keyden Cathcart
Frank Fantauzzi
Terrence Van Elslander

An installation at Urban Institute for
Contemporary Arts, Grand Rapids, Michigan,
1990

WARNING
Red Wires are Very Hot



resistance: 23.738 ohms
installation view



Wasserstrom Warehouse project: cancelled threshold
cardboard bundle

This installation took place in a building located beside an electrical sub-station. Our goal was to measure the exact amount of power available to the building. To this end, we connected a series of resistance wires to the ceiling electrical grid. These wires glow red hot when current passes through them. They were then anchored to the floor with plastic bags filled with water, which allowed the resistors to expand and contract, maintaining their tension. During the installation, as each circuit reached its maximum load, we rerouted remaining circuits to the gallery space until all available power was harnessed. The total resistance that the electrical system of this building could handle was 23.739 ohms.

P9/9119/53699
before



P9/9119/53699
after



P9/9119/53699

Jean-Claude Azar
James Keyden Cathcart
Frank Fantauzzi
Terrence Van Elslander
Michael Williams

Detroit, Michigan, 1989

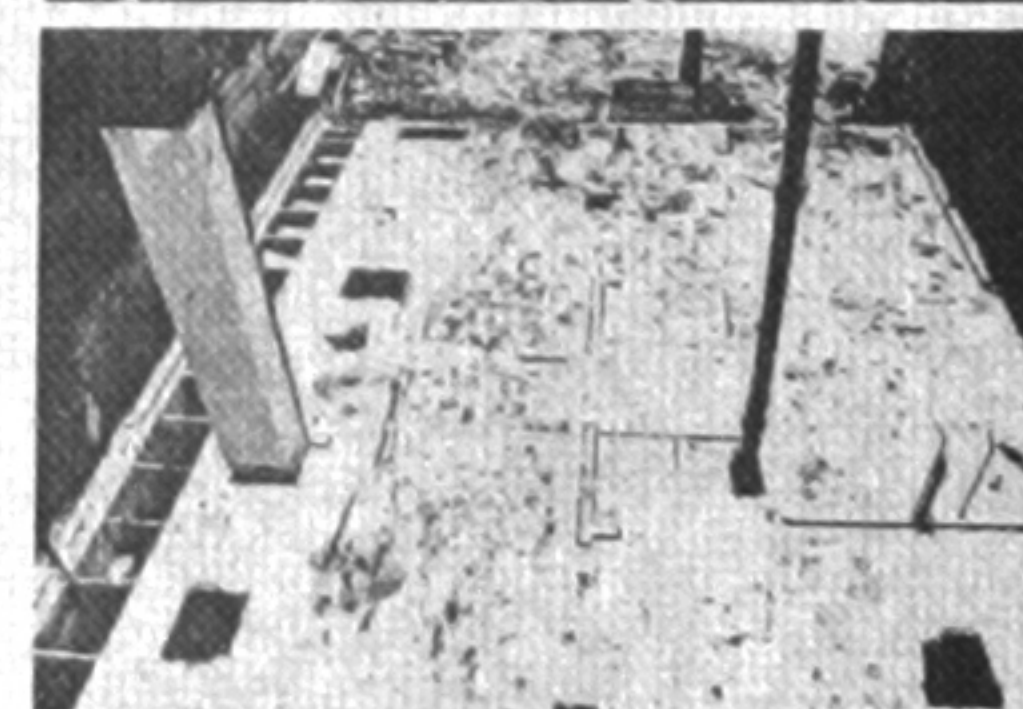
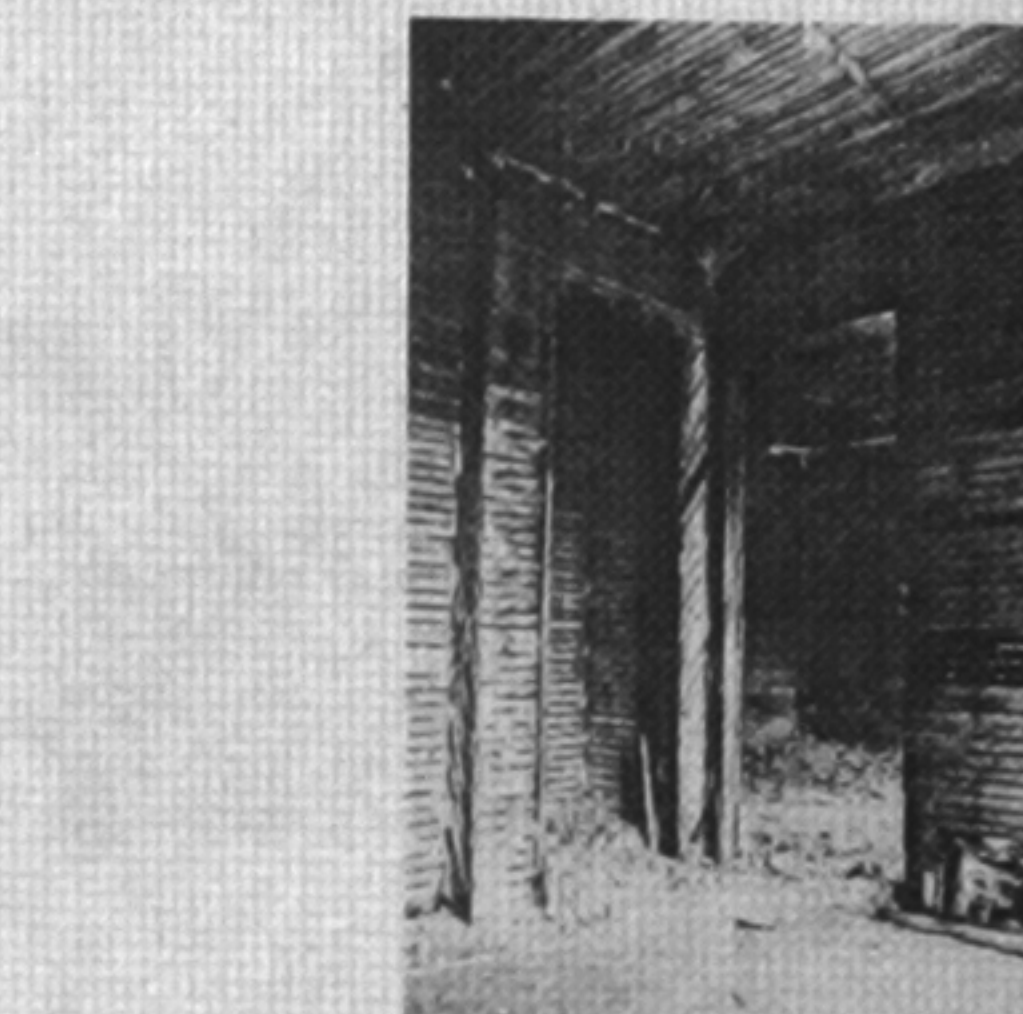
Listen

In this place the comfort of ruins is not allowed. Desire is restricted to the depth of the surface. Beyond this layer, even mixed within it, a rational system of economic exploitation prevails. The ruin reveals, and is not permissible in a system which characteristically masks itself, dissembling its goal and method by promoting an inexhaustible, ever-changing surface of consumption. Whenever the surface dulls and the constitutive structure begins to show, the trained populace looks away while the offending object is erased. Erasure is mandatory and essential in order to maintain the manipulability of history, and hence control the direction of the future which in turn is a justification of the present. Myth helps us swallow.

Inconsistency between personal desire and cultural necessity is "resolved" through myth, which offers illusion for reality. Myth is a type of psychic economy. The effort to maintain the invisibility of the inconsistency, the anxiety and poverty of our culture, though enormous, is less than the effort to see a simple object, say an abandoned house, for what it is. The architects who are purveying myth, those concerned with its loss, are in essence, attempting to alienate the individual from the material world. The symbolic aspects of a house are emphasized because the reality is so disheartening. As if an exhausted, spent, piles of material could be transcended by the evocation of myths of dwelling, home and earth.

This innocuous house had no hearth, and lost its aspect of home quickly. It became primitive very fast. The desire of all matter for entropy revealed itself in this house as a specific section of space in a continuum of time. Barely sensible, asleep, the house seeped with gravity to create stochastic being outside of our own. Our activity was a mining process, an extraction of the duration of the house.

Unable to evade us, the house attempted to overwhelm by transforming itself into successive, particular states. A wood frame house is assembled in pieces. The contiguous materials maintain a separate though dependent existence, and threaten to detach themselves. Our labor was confined to splitting the house in two, loosening the habit of the house, and overcoming the forces of friction which kept the house in an unrequited relationship with gravity. Reducing the house multiplied the individual power of each material. At one point, the house was entirely plaster; at another, all wood. During one horrible length of time the house unleashed itself, and every surface, every cubic inch of air, was entirely insulation. Our work was to measure the force of this



P9/9119/53699
in Wella Gallery, Detroit, Michigan

consumption, to see it with our eyes, weigh it with our hands, and filter it with our lungs.

Wood frame construction differs from masonry construction by the manner in which it creates space. While masonry, by virtue of its mass, displaces and compresses space, wood frame traps a portion of space within its cavity. It creates a net of concealed void between the open space of rooms. The walls have a tendency to implode, maintaining a distinct tension on the space. As the wall were released, space and scale exploded. The space of the house, clinging to every surface, multiplied then receded. The scale plunged into the macroscopic and emerged to a monumental landscape of steel trees in snow laden barrens on what was once the floor.

Fastened by a system of localized friction, the wood frame is continually balancing compressive and tensile forces. It carries its load imperfectly, and is stretched in the direction of gravity. Its surfaces are under constant tension and are sensitive to vibration. As the strength of the vertical structure was reduced, the tension on the horizontal surfaces was increased until what the house resembled, in fact, was a drum vibrating in sympathy with the wind and sledgehammers. The house as a drum was its own wisdom, its own work.

Terrence Van Elslander

P9/9119/53699

... The installation functioned as an index of the building - recording, for example, that the combined volume of plaster from all the rooms could be held in twelve 55-gallon drums. In deconstructing the house and exposing its layers of structure, the architects performed an act of archaeology, revealing sedimentations of time - the time of the most recent occupancy, the last time the house was painted, the time of construction, and, ultimately, the time before a building was there - thereby adding a materially-based narrative that registered the nostalgic evocation of historic revivalism.

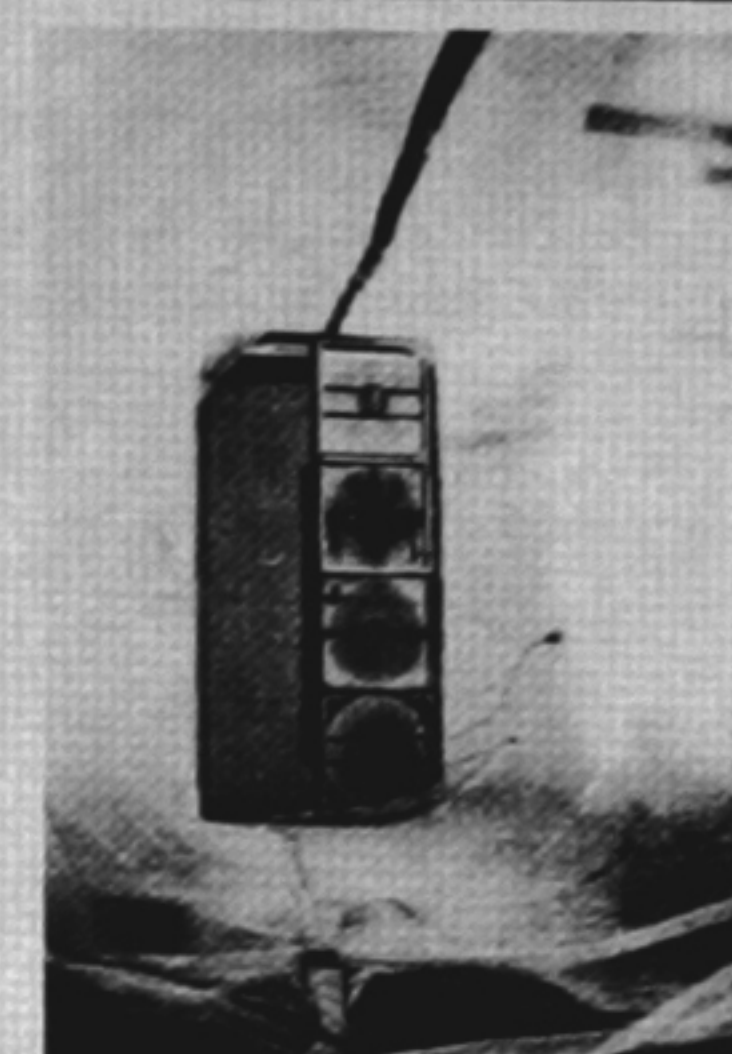
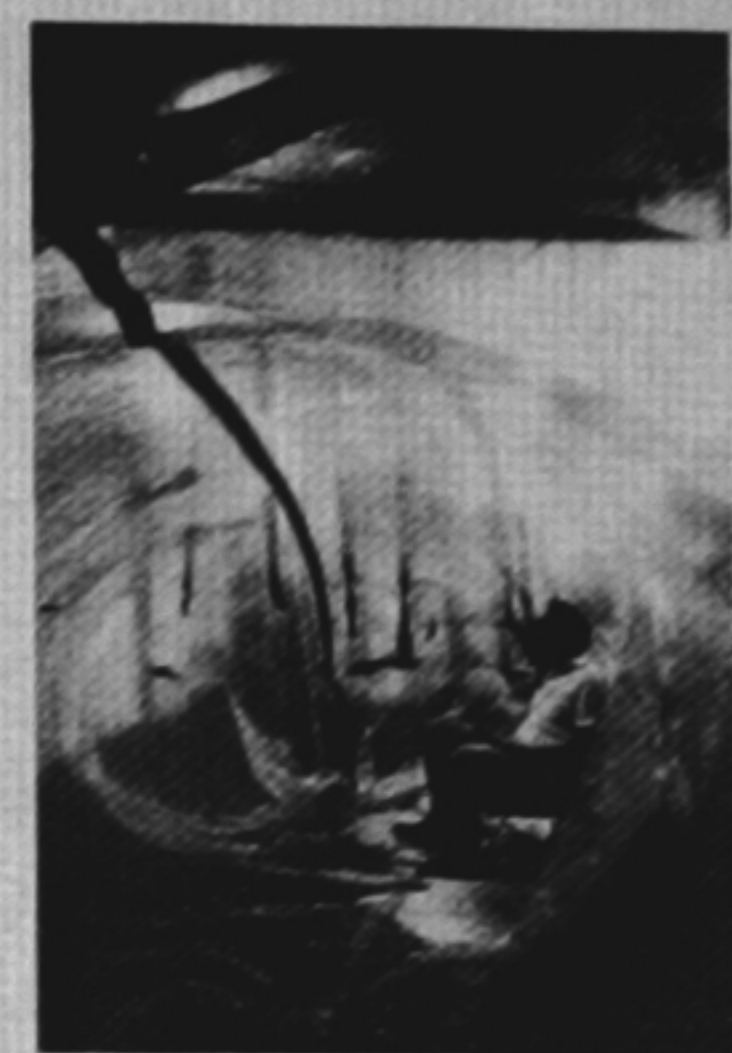
... The installation phase was followed by the disposal of the structure at a nearby landfill. Another grim statistic recorded as part of the project was that the entire building could be interred in a single 35-cubic-foot dumpster. On one level, this might seem to imply a Spenglerian interpretation of history as a continual process of decay. However, besides evoking a new apocalypse for a new fin de siècle, it also acknowledges that new cities arise from the rubble of old...

Vincent A. Carducci
(Excerpted from Art Forum, September 1989)

Deconstruction in Detroit

... The Willis (gallery) exhibition does not pretend to judge; it is more stance than solution. Yet it is striking against the backdrops of a "Kinder Gentler America" and homelessness. The installation flies in the face of the gilt-edged optimism and slick graphics of the Urban Studies and Master Plans. It is an architectural gesture for the non-productive economy in the age of the Leveraged Buy Out...

Stanley Mathews
(Excerpted from Dialogue Magazine)



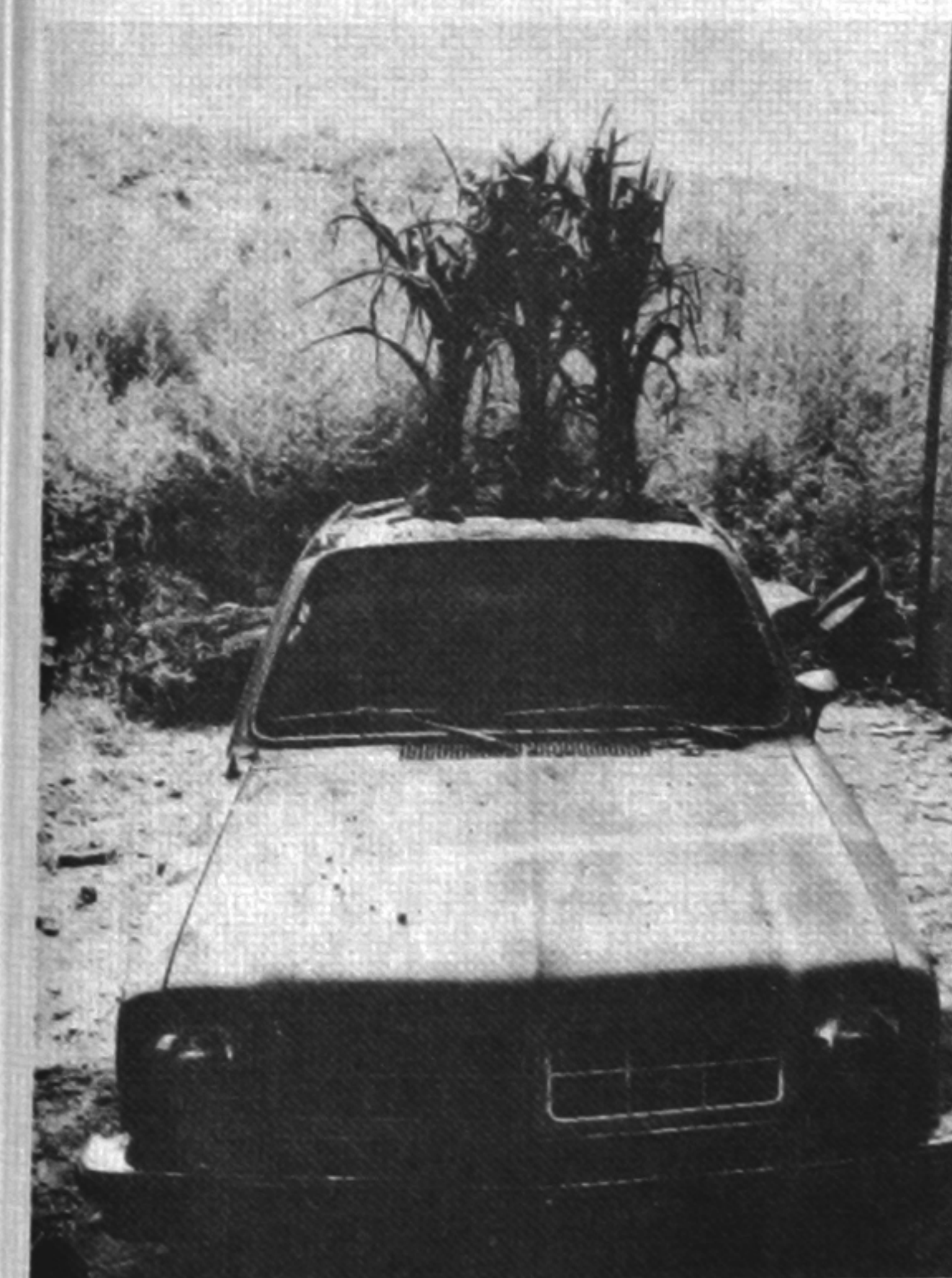
Wall Thickness: 4 Mil

James Keyden Cathcart

An installation at Doma Gallery, New York, 1989

Materials

4 mil plastic sheets
4 fans
hollow core door
2" x 4" wood studs
Duct tape



Car + Corn", Location G7, 1991

Terrence Van Elslander

Detroit, Michigan.